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NICHOLAS BERGHEM.



In passing through a gallery of the Dutch masters, the landscapes of Berghem may be recognised at a glance. Among these pictures of villages, and of marine and canal scenery, under the cold, gray sky of the North, those of this master may be distinguished by the poetic character with which his genius has invested them—the truthfulness of his foliage, the brightness of his skies, and the lightness of his clouds, which seem to be really floating through the atmosphere. While Everdingen, Ruysdael, Isaac Ostade, Hobbema,

and Van Goyen, are sparing of their light, and paint their dark pines and oaks against a sombre and gloom-inspiring sky, such as characterises the cold regions of the North, Berghem has striven to make his gray tints more warm and his bright ones more vivid. A sombre sky did not accord with the gaiety of his disposition; the scenes of wildness and gloom, which had such an attraction for the melancholy nature of his friend and associate, Ruysdael, had no charm for one of so cheerful a temperament as Berghem. Melan-

choly was unknown to him, and he has imbued his landscapes with the joyousness and warmth of his own nature. Few painters have had more masters than Berghem. He received his first lessons in the art from his father, an artist of mediocre ability, who chiefly painted fish, fruit, silver vases, and similar objects of still life. This was a poor school for an artist of such intelligence and genius; but he acquired, under his father, only the first rudiments of the art. The various masters under whom he afterwards studied perfected his knowledge of painting and developed his talent. From Van Goyen he learnt to paint marine scenery; Peter Grebber, a good painter of history and portraits, taught him how to group his figures and give expression to their countenances; under Nicholas Moyaert and John Wils he acquired proficiency in landscape painting; and the example of John Baptist Weeninx, his uncle, inspired him with the taste for painting the ships and boats, the merchandise, and the Oriental figures that are shown in his views of seaports.

With regard to the right name of this artist, the opinions of authors who have treated of art are much divided. Descamps says that the family name was Van Haarlem, but the assertions of this writer are little to be depended upon. The Chevalier Karel de Moor gives the same name, however, and relates the circumstance from which he received the name of Berghem, by which he is commonly known. During the time he studied under Van Goyen, his father, irritated by some juvenile indiscretion, pursued him into the house of his master, with the purpose of chastising him; Van Goyen, perceiving his father's purpose, and being desirous of screening his favourite pupil, called out to his other scholars, "Berg hem! berg hem!" which signifies "Hide him! hide him!" This is, according to the Chevalier, the origin of the name by which he was afterwards known. Stanley, in his additions to Bryan, says that the family name was Claas or Klaas, and that his father was called Peter Claas Van Haarlem, probably to distinguish him from another painter of the same name.

Born at Haarlem, in 1624, Berghem had for contemporaries the most eminent landscape-painters of Holland—Ruysdael, Both, Everdingen, Wouwermans, and Weeninx. He lived on terms of



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intimate friendship with all of them, and married the daughter of Weeninx, but without adding thereby to his happiness. His wife was imperious in her manners, avaricious and niggardly in her disposition; and the artist's character was so different, that harmony was impossible between them. Berghem passed his time before his easel, or in the society of his friends. Pastoral subjects were those which he most frequently painted, because they harmonised with the tendency of his genius to the ideal and the poetic. Some of his pictures represent shepherdesses with their flocks reposing among ruins, or wading through shallow streams, or dancing to the music of the flute; in others he painted travellers in some wild country, struggling with dangers, or alighting at houses of entertainment; occasionally, too, his figures are taken from the higher kind of poetry, or from scenes in the Old Testament. As a rule, his paintings are composed of forms derived from southern nature, and are rarely based upon the scenery of his own country; in all of them, however, these forms are treated in that ideal and brilliant style which we have described; the eye rejoices in the harmony of his lights, and in the richness and power of his pencil; yet his compositions seldom possess the freedom and simplicity which might be desired in such scenes: we are frequently sensible that the artist has designedly contrasted the pastoral feeling of his scenery with the prosaic circumstances of ordinary life.

Less natural than Paul Potter, he is more spiritual, more varied, and more rich. He has imbued common objects with the poetry which he felt in his soul, and yet painted them with a truthfulness to nature which has seldom been surpassed. His animals—oxen, asses, sheep, goats, dogs—are painted with remarkable fidelity. He had a clearness and strength of judgment which, combined with his appreciation of the poetic in nature, led to a judicious selection of subjects; and he possessed remarkable power and ease in expressing the ideas which he wished to transfer to the canvas. His manner of painting was easy and rapid, and he gave to all his works as much of beauty and gracefulness as the subject would admit. Elegance of composition, correctness of design and perspective, just gradation of distances, brilliancy and harmony of colour, nice distribution of the lights, are the characteristics by which the works of this master may be recognised. Though he painted with such ease and rapidity, every part of his pictures is so well done that it is difficult to say in which of the details he chiefly excelled. The truth and beauty of his foliage, each tree having that which is proper to it, and of the clouds that seem to move slowly across his bright skies, have never been excelled.

If the word picturesque had not previously existed, it would have been necessary to have invented it to characterise the genius of Berghem. There is not a picture of this master, heroic or familiar, which does not charm the eye by an agreeable disproportion, more pleasing in a landscape than perfect symmetry. Berghem avoided with care, perhaps only with the instinct of his genius, the parallel figures, the continuation of the same lines, the equal contours, which are seen in the works of some of the older painters. For example, if a drove of oxen are crossing a river, as in the charming little "Ford" in the gallery of the Louvre, their uniformity is broken by a herdsman astride on one of them, and by the capricious course which two or three have taken towards the other bank. The smaller compositions of Berghem, those which his brush or his etching-point dashed off in a moment of happy inspiration, bear the impression of an exquisite sense of the picturesque. When he would express the heat of the summer sun, the cattle are stretched upon the grass, but the monotony of the horizontal lines presented by their crouched forms is interrupted by an ass, standing up and erecting his ears. In colouring, too, he always kept in view the effect to be produced; thus, in a drove or group of cattle, he opposed the black-and-white sides of one to the fawn-coloured coat of a neighbouring animal, or to the lighter-coloured wool of a sheep. It was not without reason that Berghem manifested so marked a predilection for the oak in his landscapes. "The bark of the oak," says M. Lecarpentier, on the subject of this painter, in his "*Essai sur le Paysage*," is rough to the sight; it is dark gray, wine-coloured, or brown, according to the nature of the soil in which it is planted. Its surface is furrowed in the form of interlaced cords, which gives it a rough and hard character. Very often a hoary appearance relieves the sad colour of the bark, and is sometimes extended over

the outstretched branches, which, little resembling those of other trees, are nearly always fancifully twisted and distorted."

In the management of light and shade, the delicate gradation of aerial perspective, and the treatment of water, Berghem was eminently happy. His masses of rocks and trees are skilfully arranged with a view to scenic effect, in the production of which he never fails. The grouping of his cattle, the contrast of their colours, the manner in which the lights are made to fall on them, have all the same object. His water has the transparency which is so hard to attain in painting, and the manner in which the waving trees and the passing clouds are reflected on its surface has a degree of reality which nearly approaches that of nature.

That this eminent landscape-painter visited Italy in his youth, there can be little doubt, though Descamps claims for him the merit of never having been out of Holland. It is scarcely conceivable that Berghem, if he had seen only the level meadows, low sand-hills, flat marshes, and sluggish canals of his native country, could have painted his pastoral and heroic scenes, aided only by his imagination and engravings of the scenery of more southern lands. Where could he have found in Holland the noble architecture, the imposing ruins, the blue mountains, that he has represented in his pictures? Instead of the sand-hills of the environs of Haarlem, which give such a dreary aspect to the landscapes of Wynants, Berghem borders his seas with green terraces; and his clear skies and pellucid waters have more of Italy in them than of the more northern clime of his birth. It is scarcely credible that his "Ancient Harbour of Genoa," his "View of the Coast of Nice," and his "Gulf of Tarento," were painted from engravings, or from the descriptions of travellers. Those bright skies and sun-dyed clouds must have been seen before the artist could have represented them with such marvellous truthfulness. Under the title of "The Labours of the Sheepfold," who would expect more than humble cottages and a wild country? Berghem gives us a picture of a lofty promontory, on the summit of which are the pillars of a circular temple, dedicated to Venus, surmounted by mutilated statues; under the ruined peristyle some figures promenade, while the wild rustics pursue their pastoral labours in the foreground. The colouring is warm, and a bright light is diffused over the picture. It has all the characteristics of Berghem's style, its poetry, its brilliance, and its warmth.

In the grand style, Berghem did not attain pre-eminence in his figures. One day, he wished to paint the "Rapé of Europa." But the lady had more the air of a Dutch farmer's wife, than of a nymph whom Jupiter had thought worthy of his love. The buskin in vain replaced the shoe; the drapery, raised by the wind, showed the familiar bodice of a Zealand village girl. This is only another instance of the difficulty of achieving distinction in two separate branches of the art. It has happened that historical painters of the highest eminence have produced landscapes of the first order of excellence, as Annibale Carracci, Domenichino, Rubens, and Nicholas Poussin did; but to arrive at eminence in historical painting, a considerable degree of ability in both landscape and portrait painting is necessary, and thus the fact is accounted for. But for an artist possessing an admirable genius for landscape painting to obtain equal renown as a painter of history is a very different matter, and Berghem was no exception to the general rule.

There is at the bottom of the human soul a sentiment, which certain aspects of nature have the power of evoking from the depths in which it dwells; it is melancholy. Under the sun of Italy, for example, this sentiment is never developed, and we find no trace of it in the great masters of that country. The landscapes of Salvator Rosa are frightfully rude and savage, conveying the idea of wildness and desolation; but they are never melancholy. Those of Claude Lorraine have the sunniness which belongs to the land of the artist, and, however various in their subjects and the aerial gradations of their tints, have, as Mrs. Jameson has remarked, "something almost cloying in its perpetual and delicious beauty, 'breathing on earth the air of Paradise.'" Melancholy is the fruit of the North—of lead-coloured skies, and fogs and mists which the sun does not penetrate. Though no painter of the northern schools has expressed this feeling so largely as Ruysdael, the works of most of them bear traces of the influences of those sombre skies. The exceptions are those who travelled and resided some time in

Italy; as Berghem, Karel Dujardin, and John Both. The soul of Berghem was never agitated by those profound reveries into which we are plunged by gazing on the dark groves of Hobbema, the rushing floods of Ruysdael, or the wild torrents and sombre pines of Everdingen. Even the season of darkness and sleep is invested in his pictures with an air of gaiety and cheerfulness. Under light fleecy clouds, which half hide the moon, whose beams silver and enliven their edges, travellers journey through a woody country, or cattle ruminate and rest. Or it is a coast scene which is thus partially illuminated, and two peasants have kindled a fire of brushwood to catch crabs or lobsters by its light. Sometimes the moon shines feebly; and while the summits of the distant mountains reflect its pale light, the red glare of a fire in the foreground or the middle distance is thrown upon the waters of a river or marsh. This contrast of two lights, so difficult to treat with success, is seen in several of the works of this master. The silvery radiance of the moon is diffused over the distant scenery, while the red light of the fire is confined to some of the details of the foreground. In one of the pictures in which Berghem has exhibited these double effects of light, a lady and gentleman advance on horseback from a mass of trees, touched by the moonbeams, while the light of a torch is thrown upon an ass loaded with paniers, and a dog playing with his shadow. Here we have the deep tranquillity of Elsheimer, united with the agreeable lightness of Van Lier.

Berghem has displayed his peculiar turn of mind in the vigorously painted picture, so full of beautiful effects, which one of the brothers Wischer has engraved under the name of "Night." Other painters, in representing the season of repose, have displayed the sleep of nature. Their moonlit lakes and rivers, half-shaded by trees—their humble cottages by the side of sedgy streams, just touched by the beams of the orb of night—convey the idea of solitude and profound stillness. Of this character are some of the landscapes of Van der Neer, which represent a lonely canal, whose tranquil surface reflects the light of the moon; or a city in repose, steeped in the quiet moonlight. Berghem, on the contrary, has given animation to his picture of night, and diffused over it an air of gaiety; a belated herdsman plays cheerfully on his pipe of reeds, and awakens the echoes of the rocks, and cattle and horses give the scene the life and animation which is wanting in the still moonlight of Van der Neer.

The pictures which Berghem produced in the early part of his life have some resemblance to those of his master Weeninx, but are touched with more delicacy. Most of these represent seaports and embarkations. His later manner—that which may more properly be called his own—was different and more interesting; it is to this period that those delightful landscapes belong, which present us with classical ruins and charming groups of figures and cattle. The landscapes which he painted in this manner are superior to those of any other painter of the Dutch school, except, perhaps, those of his contemporary, John Both, between whom and Berghem there appears to have been a certain degree of rivalry, which did not interrupt the friendship in which they lived.

Concerning this rivalry, it is related that M. Vanderhulk, the burgomaster of Dort, who was a munificent patron of the arts, engaged Berghem and Both to paint each a picture, for which he gave them a liberal remuneration, and stipulated at the same time to award a handsome premium to the artist whose picture should seem to him the most worthy of it. Animated by a spirit of friendly emulation, both the great painters exerted themselves to the utmost. Berghem produced a picture of great beauty, representing a grand mountainous landscape, with a great many figures, oxen, sheep, and goats, drawn in his best manner and beautifully coloured. His rival painted a charming Italian scene, glowing under the clear, warm sky of that sunny land, and painted with that brightness for which he was so distinguished. Berghem had produced a masterpiece, and the effort of Both was no less successful. When the two artists submitted their works to their patron, he pronounced his judgment upon them in terms as honourable to himself as they were creditable to the talents of the artists. After an attentive examination of both pictures, and praising them in terms of the warmest admiration, he assured the two painters that the display of talent on both sides was so equal as to deprive him of the possibility of preference, without being unduly partial; and that, as they had both exhibited a degree of eminence which he regarded as

the perfection of the art, they were both entitled to the premium, the reward of genius.

In the retirement of the château of Bentheim, this eminent painter lived peacefully and happily, for the natural gaiety of his disposition and a philosophic equanimity of temper enabled him to triumph over the ills of life, from which the happiest are not entirely exempt. From the windows of his studio he had an extensive view of the green meadows in the midst of which the château was situated, which afforded him, without quitting his studio, abundant opportunities of sketching the groups of cattle which he has introduced into so many of his charming landscapes, as they lay down on the level greensward, stood in the shade of the spreading oaks, or drank at the stream that sparkled in the sunlight.

His pictures were in such demand that he was usually paid for them before he commenced painting; and though he was so industrious that very often, in the summer season, he was before his easel from four o'clock in the morning until sunset, his pictures are seldom to be met with, and always command high prices. His wife, whose avarice we have noticed, knowing his passion for old prints, would not allow him to retain the money he received for his pictures, and aware of the facility with which he painted, whether the subject were a woodland scene, a marine view, the passage of a ford, a seaport, or a skirmish of cavalry, she allowed him not an instant of undisturbed relaxation. Seated in a chamber adjoining his studio, she was in the habit of striking against the wall to urge this most industrious and prolific of artists to renewed exertions. Tranquil and resigned, Berghem laboured on, singing cheerfully at his easel the long day through; and often when his wife thought he was sleeping, he was doubtless occupied in observing the changing forms of the clouds, as they floated over the verdant meadows outspread before him, and the varied effects of light and shade which they produced in the landscape, as they intercepted in their course the beams of the sun.

Berghem purchased a great number of the finest prints and designs of the Italian masters, as a means of improving his taste; and after his death the rich collection which he had formed was sold by his wife, and realised a considerable sum. Among the prints in this sale was a proof of the "Massacre of the Innocents," engraved by Mark Antoine, after the picture by Raffaelle, and for which Berghem had given sixty florins.

Although the manner of Berghem is easily recognised, he could imitate that of other artists so well as to deceive even connoisseurs, and sometimes made a free excursion in the manner of Philip Wouvermans. For example, the "Surprise of a Convoy by the Cavaliers," which is now in the museum at the Hague, and which was sold for £555 16s. 8d., can only be recognised as the work of Berghem by the lightness of the touch and the manner in which the light is thrown in broken masses over the scene of combat.

Berghem had a great many pupils, of whom the most distinguished were Peter de Hooghe, John Glauber, Abraham Begyn, Dirck-Maas, who engraved some of his pictures; Soolemaker, and Carree, who have imitated him; Theodore Visscher, John Sibrecht, Van der Meer, and probably also the great painter, Karel Dujardin. In the midst of his pupils, and singing cheerfully as he worked, the great landscape painter lived till 1683, having attained the age of fifty-nine. The ingenious Hagedorn has called him the Theocritus of the Netherlands; and without doubt, if we may associate painting with poetry, no other artist of the Dutch school has imitated so successfully the Idyls of the Greek poet.

He was not only an admirable painter, but possessed considerable skill and ability as an engraver. The many exquisite etchings he has left are executed in a much more finished manner than is usually presented by the point of a painter; and, with his numerous drawings, have amply contributed to the portfolios of curious collectors. There is a descriptive catalogue of his etchings, by Henry de Winter, published at Amsterdam in 1762. The following is a list of the most celebrated:—

Six plates of cows, with the title, called "The Milkmaid: C. Berghem fec. et exc.", 1634 to 1644.

Six of sheep; in the title print, a woman sitting on a stone.

Six of goats; in the title print, a man sitting with a dog.

Eight of sheep; in the title print, a woman standing near a rock.

Eight of sheep and goats; in the title print, a man.

Five larger plates upright, one dated 1652; all marked "Berghem fec."

Four smaller plates of different animals, lengthways; marked "N. B."

Six heads of sheep, goats, etc., small; scarce.

"A Cow Drinking: Berghem fec., 1680."

"A Cow: C. P. Berghem inv. et fec.," fine and rare.

"A Landscape," with two cows lying, and one standing: "Berghem fec."

"A Landscape," with cows, and a man riding on an ass: "N. Berghem fec."

"A Landscape," with a woman bathing her feet in a brook, and a man behind leaning on a stick; with animals and figures, and a ruin in the distance.

"A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes;" called "The Bagpiper;" fine.

"A Landscape," with a man playing on the flute, and a woman sitting; without a mark; scarce.

"A Landscape," with a man standing, and a woman seated, suckling a child; without a mark; very scarce.

There is a picture by this master in the Royal Council-Chamber, at Windsor Castle, representing a landscape, with figures and cattle. In the foreground, near the centre of the picture, two men, one of whom is mounted on an ass, are driving four cows and six sheep over a road. Blue mountains are seen in the distance, and light fleecy vapours rest in their hollows, conveying the effect of early morning.

There is another in the Royal Gallery at Hampton Court; the subject—"A Woman Milking a Goat."

The Dulwich Gallery contains five Berghems:—1. "A Farrier Shoeing an Ass." A woman mounted on a mule, and a ruined building in the background: a very brilliant picture. 2. "A Wood Scene," very rich and beautiful. 3. "A Landscape," with figures. A woman milking a red cow, and another washing linen in a stream; a small picture, which has become very dark and dingy. 4. "A Landscape." A woman crossing a brook, with a child at her back; a woman on an ass, with a man near her; and a group of cattle. 5. "A Landscape." A woman washing linen at a stone fountain; in the foreground are two other women, one of whom is milking a goat; two cows, three



CONVERSATION ON A JOURNEY.—FROM A PAINTING BY BERGHEM.

The designs left by Berghem are done in Indian ink or in bistre, and display remarkable vigour and a fine taste. He painted both on canvas and wood, and sometimes, though rarely, on copper; his works are oftener of small than of large dimensions.

The pictures of Berghem are to be found in all the principal galleries of Europe; but no collection has a great number of them—a circumstance which shows the high estimation in which they are held. The gallery of the Hermitage, an imperial palace at St. Petersburg, contains the greatest number—eighteen, which are all hung in one room, called by the painter's name. Among them are "The Rape of Europa," some fine Italian landscapes, and the picture which, according to Descamps, is the *chef-d'œuvre* of Berghem—"A Halt of Chasseurs."

Some of the finest pictures of this master are contained in the Imperial Gallery at Vienna; and the Royal Galleries of Berlin, Munich, and Dresden, also possess a number of his beautiful pastoral subjects and views of the scenery of Italy.

The Gallery of the Louvre contains twelve, among which are "The Ferry," which has been valued at £960; "The Ford;" and "The Return to the Farm;" all veritable *chefs-d'œuvre*.

sheep, two goats, a kid, and a dog, complete the composition: a brilliant and beautiful little picture. The last two have been engraved by Dequeauviller.

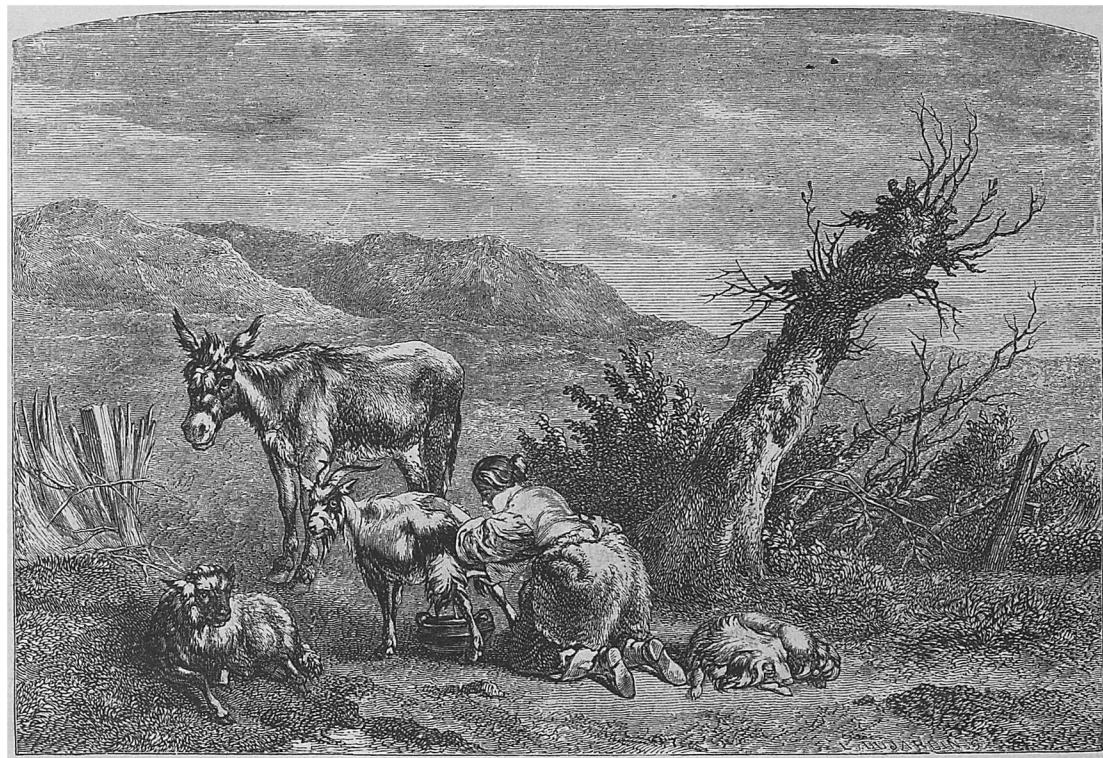
Six pictures by this master, which, we believe, have since been removed to Buckingham Palace, are thus described by Dr. Waagen, as forming part of the collection of George IV.:—1. A group of peasants with cattle, among whom a woman on a gray horse is the most conspicuous, cross the foreground of an extensive landscape, traversed by a river. The impression of evening distance is admirably expressed in this bright, clear picture, which is subdued in the colours, and lightly, yet carefully executed. 2. A hilly landscape, enlivened in the foreground by animals and figures; three women with rushes, and two cows, particularly attract notice. A carefully-finished, pretty picture, in a warm evening light. 3. A very mountainous landscape, with a stream. In the foreground, three shepherds, one of whom is on horseback, with their flock. A carefully-executed picture, of brilliant colouring and clear gradations of the mountains. 4. A bare country, with an extensive prospect. In the foreground, a herd of four cows, an ass, and a sheep, with a herdsman on horseback and two on

foot; groups of cattle also in the middle distance. A picture of his later period; the animals admirably coloured. 5. In a very mountainous landscape, a shepherdess, accompanied by a goat and a dog, wades through a piece of water, in which two cows are standing. A picture of striking effect; more true to nature than usual, and great elegance of execution. 6. A landscape of beautiful leading lines; the distance closed by blue mountains. In the foreground, a peasant woman on horseback, a drover, and some cows. An elegant little picture, charmingly fresh, clear, and cool.

The Duke of Devonshire possesses four Bergheims, two of which are at Devonshire House:—1. “A Landscape.” A river flows at the foot of mountains; the setting sun produces very defined lights and shades. Among the numerous figures which adorn the picture the most striking are two gentlemen on horseback, and a girl on an ass. The design is remarkably rich and poetical, and the *impasto* admirable; the shadows have become dark. 2. “A Seaport.” In the foreground, a gentleman and a lady on horseback, with falcons on their hands; in elegance of form approaching Wouvernans. It is admirably touched, and of brilliant effect. A duplicate of this

three cows. Singularly clear and brilliant, in a glowing evening light. 3. By the side of a cool piece of water, which runs along wooded rocks, are a satyr and two nymphs; near them two cows, and goats, which are more true to nature than is often the case. Very delicate in the execution—the distance in particular softly mellowed off. 4. In a landscape with rich, verdant rocks, herdsman with their cattle, among whom a woman riding on an ass is the principal figure, are returning home along a road. The picture is admirably impasted in a warm evening light, the effect of which, however, is rather injured by the too dark mass in the foreground. 5. A river runs along a range of lofty, rocky mountains. Among the numerous figures, we have again his favourite, a woman riding on an ass. In this picture, the cold, blue, and heavy tone, which is no favourite, and the motley effect, predominate.”

The collection of the Marquis of Westminster contains only a single specimen of this master—a rich, rocky landscape, with a meadow in the foreground, in which two women and a man are dancing to the tambourine. Though the execution is very careful for the size (for this is one of Berghem’s largest compositions), it is,



RURAL EMPLOYMENT.—FROM A PAINTING BY BERGHEM.

picture is in the collection of M. Steengracht, at the Hague. The other two are at the duke’s villa at Chiswick:—1. “A Ferry.” Cattle about to pass a river, which winds through a landscape, where a ruin is seen. This is thought to be one of the artist’s finest productions, but, unfortunately, it is much damaged. 2. “A Landscape.” Cattle by the water-side—the time evening; painted with great care in a blueish tone.

The Bridgewater Gallery contains five Bergheims, which are thus described by Dr. Waagen:—“1. A long bridge is thrown over a piece of water which traverses a flat country, with an extensive distance. A hawking party, and country people, animate the landscape, illumined with the warm glow of evening, and all nature sunk into a calm. The clearness and force of this effect, the delicacy of the touch, admirably impasted, the refined taste in the disposition, the correct drawing, show the master in the highest perfection of the qualities for which he is so greatly esteemed. This gem formerly adorned the Slingelandt and Colonna collections. 2. In a bare landscape, in which rises a mass of rocks, there is in front a woman upon an ass, with its foal, and a herdsman with

both in tone and feeling, one of his coldest pictures. It was formerly in the collection of W. A. Ellis, Esq.

Mr. Hope also possesses a single Berghem—a waterfall between high rocks, on which stands the temple of the Sibyl. Among the figures in the foreground, a woman, a cow, and some sheep, are the most striking. The execution is particularly careful and elegant, but it is rather complicated in the composition, and cold and heavy in the tone.

Lord Ashburton’s collection, at his mansion in Piccadilly, contains three Bergheims:—1. At the foot of the ruins of a stately edifice, a herdsman with cows, by the side of a piece of water, in which a woman is engaged in washing. The warm evening sun gilds all with its rays. In the glow and depths of the colouring, and in elegance of treatment, this is one of the artist’s finest productions, and excites in the beholder the poetical feeling of a warm evening. Purchased from the Dijouval collection for £367 10s. 2. “The Lobster Catchers.” Four men are engaged in the lobster fishery on a sea-coast, surrounded by lofty rocks; the beams of the rising sun give a warm tinge to the vapours rising from the waters against the

rocks; the foreground breathes the freshness of early morning. The delicacy of the execution, and the magical effects of light in this picture, are indescribable. Purchased at the Talleyrand sale for £262 10s. 3. In the foreground of a bare country, the remote distance of which is closed by blue mountains, a man is carrying a bundle of wood; at his side is a woman on horseback, driving some cows. The time of day is a cool afternoon. Few pictures excite, like this, the yearning after distance, and are at the same time so attractive by the energy of the colouring, and the spirit and precision of the touch. It is in pictures such as this, that we see what Bergem was capable of doing. It was purchased at the Talleyrand sale for £600.

The Marquis of Bute's collection, at Luton House, contains three pictures by this master:—1. A very rich landscape, with steep rocks and lofty trees, beneath which a woman is riding on a mule. Though the sun is already low, and forms large masses of shade, the general tone of the picture is cool. It is a large picture, but superior to most of the artist's productions of similar dimensions in clearness and careful execution of all the parts. 2. In a mountainous landscape, animated with numerous figures of men and cattle, a stream rushes between broken rocks. A warm, harmonious, evening tone is diffused over every object. This rich picture is very carefully finished in all its parts. 3. A winter landscape. Many figures and two horses are on a frozen river, over which there is a rustic bridge. The cold wintry tone is admirably carried through as in Bergem's "Winter Landscape," in the Royal Gallery at Berlin.

The pictures of Bergem have been engraved by Lebas, Aliamet, the brothers Wischer, Danckers, Laurent, Martenasi, etc. The prices which they have obtained, in every instance when they have been submitted to public competition, affords a good criterion of the estimation in which they are held. It will be seen that their value is increasing in proportion as they are less frequently brought to auction.

At the sale of the collection of M. de Lorangère, directed by Gersaint, in 1744, a very fine landscape, on panel, by Bergem, was sold for £24; while another produced only £6. At that of the Chevalier la Roque, in 1745, a very beautiful landscape, with figures and animals, in the best style of Bergem, was sold for £7; another for £10 10s.; and a third for £12. It was not only the pictures of Bergem which were sold at such low prices at that period: the works of other masters of the Dutch school obtained only proportionate amounts. But as the taste of amateurs underwent a change, Bergem's pictures commanded prices commensurate with their merits. The charm of their composition, the brightness of the colouring, and their usually small dimensions, now cause them to be much sought after by wealthy amateurs.

At the sale of M. de la Live de Jolly, in 1770, a picture of this master, representing a woman riding on a horse, a man on a mule,

and another woman with a child, was sold for £412 10s. Another, engraved by Aliamet under the title of "The Travellers," obtained £85.

At the sale of the Lempereur collection in 1773, a Bergem, representing a man playing on a guitar, to which two women are listening, was sold for £255. At that of the Marquis of Brunoy, in 1776, a landscape by Bergem, engraved by Lebas under the title of a "View in the Environs of Sienna," was sold for £100.

When the rich collection of M. Blondel de Gagny was brought to the hammer in 1776, "The Château of Bentheim," which Gersaint regarded as one of Bergem's finest productions, realised £575. At the sale of the Prince of Conti's collection, in 1777, two views of seaports, enriched with figures, ships, and animals, which have been engraved by Lebas, were sold for £150 each. Another landscape, of the richest composition, formerly in the cabinet of the Duke of Choiseul, sold for £73 10s. A fourth, "The Bird-catcher," engraved by one of the brothers Wischer, was sold for £75.

At the Talleyrand sale, in 1817, a picture by Bergem, representing a peasant accompanied by his dog, bending under the weight of a large faggot, followed by a villager on horseback driving two cows, was pushed up to £600. At that of M. Lapeyrière, in 1823, "A View of a Village in Holland," a beautiful landscape, formerly in the cabinet of M. de Tolazan, obtained the still higher price of £800. "The Passage of the Mountains" reached £570, and "Morning," a landscape, enriched with figures, £605.

When the Duke of Choiseul's rich collection was sold, in 1823, a marine view by Bergem was purchased by Mr. Beckford, of "Vathek" and Fonthill celebrity, for £813 15s. This picture, which has been engraved by Lebas, is thus described by Dr. Waagen:—"Several persons are engaged on a sea-coast in embarking fish, while others are variously employed. A bay is animated with vessels of different sizes. In the background a chain of mountains. In richness, precise and spirited touch, and carrying through of the warm tone of a summer evening, this is one of the finest works of Bergem."

"The Ancient Harbour of Genoa," which we have reproduced in one of our illustrations (p. 380), was formerly in the same collection, and was sold for £880. It was purchased for the Duke of Berri, and resold, in 1837, at the reduced price of £660.

At the sale of the Chevalier Erard's collection in 1832, "A Stag Hunt" was sold for £750; and "A Seaport" for £330 10s. At that of Cardinal Fesch, at Rome, in 1844, "The Passage of the Mountains," a landscape of beautiful execution, was sold for £459. A pastoral landscape, a very admirable specimen of this master, produced £328; a winter scene, somewhat feeble in effect, £325; and a "View in the Mountains," in Bergem's best manner, £312.

Bergem always signed his pictures, and nearly always his plates, sometimes *Bergem* and sometimes *Berchem*. His various signatures and monograms are faithfully represented below.

Handwritten signatures and monograms of Bergem/Berchem, including:

- A large signature "Bergem 1680." followed by "NB = B".
- Two smaller signatures "Berchem" and "Berchem".
- A signature "Bergem fec." followed by "Bergemfe".

EXHIBITION OF THE FINE ARTS AT BRUSSELS.
Among the works of Belgian artists in this exhibition, we may notice a fine historical picture by M. Lies, called "The Court of Margaret of Austria," a composition full of talent, spirit, and brilliant local colouring. It is a good specimen of what Sir Joshua Reynolds calls the composite style, in which a certain elegance and grace are blended with grandeur, rather than of the grand style proper, the aim of which is to act on the mind, through the eye, by simplicity and completeness—by the uniformity of the leading lines and soberness of colouring, rather than by ornament and brilliancy.

"The Widow," painted by M. Willems, appeared last year in the Paris exhibition. It is a small composition, revealing the poetry of art, and finely executed. It is destined, we understand, to adorn a gallery which is already one of the finest in Brussels, that of M. Van Praet, who holds an important appointment in the royal household.

M. Madou contributes one of the most amusing pictures in the exhibition; it is called "The Trouble-Fêtes." Two young men, very poor, if we may judge from their appearance, have arrived at a village during the celebration of a *fête*, and have the temerity to